

80†

A leaf from a Mughal *Shahnama*: Ardashir ordering the execution of Ardavan, riding his white horse and gesturing towards Ardavan who is led before him on horseback with his hands tied, Ardashir's cavalry still riding around with drawn swords. By Kamal, Mughal, c.1605

manuscript leaf with illustration in colours and gold, on gilt-sprinkled paper, text in 4 columns of 25 lines of nasta'liq, outer margin of illustrated side overlaid with a gold-decorated margin from an early 17th-century Mughal manuscript of the *Farhang-i-Jahangiri*, the name Kamal and the number 34 (or 304) discernable beneath, margin rule split, in mount, miniature 113 by 130mm., text area 243 by 130mm., page 368 by 245mm.

From an early Mughal manuscript of the *Shahnama* of which six leaves from the Brunet Collection were sold in these rooms 13th July, 1971, lots 138-140 and 7th December, 1971, lots 54-56. The manuscript illustrations bear the names of each respective artist neatly written in a contemporary hand in the outer margin and accompanied by the number of the illustration as originally placed in the manuscript. A feature of the illustrations is the participation of Mughal-trained artists alongside others who were painting in a more Persian style. One of the Brunet leaves is now in the Keir Collection (B.W.Robinson, *Islamic Painting and the Arts of the Book*, London, 1976, no.III.342, where it is catalogued as early 17th-century Bukhara with supporting discussion). Kamal, son of Khem, was an artist of the late Akbar period who worked on the illustrations of manuscripts for the library of Akbar's first minister, 'Abd al-Rahim Khan-i Khanan, raising the possibility that this manuscript was also made for him. For a list of Kamal's works see S.P.Verma, *Mughal Painters and their Work*, Delhi, 1994, pp.197-8.

Other artists who illustrated this *Shahnama* were Dawud, Mirza Ghulam, Dadar Kashmiri, Muhammad Pandat and Haidar Kashmiri. The present leaf was sold at Christie's, 23rd April, 1981, lot 67, and another leaf was sold in these rooms 1st July, 1969, lot 101.

£3,000-5,000

81†

An illustration from an Akbar-period historical manuscript: a ruler, probably the emperor Timur, presiding over a durbar where ministers and courtiers are engaged in discussion, others bring covered dishes, horses wait by the gateway in the foreground. Mughal, late sixteenth century

gouache with gold on paper, text panel painted over to match wall in foreground, other small areas of retouching and horizontal crease, on an 18th-century album leaf with coloured borders, subject identified as Amir Timur on reverse, a decorated page of nasta'liq calligraphy on reverse signed by Iqbal Nawab Khwaja Mumin Khan, outer border trimmed, miniature 320 by 191mm., calligraphy 240 by 138mm., page 358 by 233mm.

Formerly in the Hagop Kevorkian Collection, sold in these rooms 23rd April 1979, lot 102.

£5,000-7,000

82

Zulaykha sleeping with her maidens crouched around her bed, lamps and candles burning, palace buildings towering above beneath a night sky. By Muhammad Nadir Samarqandi, Mughal (Kashmir), c.1635-40

gouache with gold, surface slightly abraded, signed and dated 1015 on a frieze of the palace building, on an album page with gold-decorated borders, 252 by 148mm., page 357 by 254mm.

From an interesting series of illustrations to the story of Yusuf and Zulaykha. The majority of known pages from the series are in the Chester Beatty Library, Dublin (L.Y.Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, London, 1995, II, 927-935, pls.130-133), and Muhammad Nadir Samarqandi's inscriptions on some of those pages state that he was working in 'Kashmir, which is like paradise'. The inscriptions on the present page are written in the same meticulous manner on the architecture, in black rather than white pigment. The date, however, clear and un-altered though it is, is puzzling: the style of the pictures

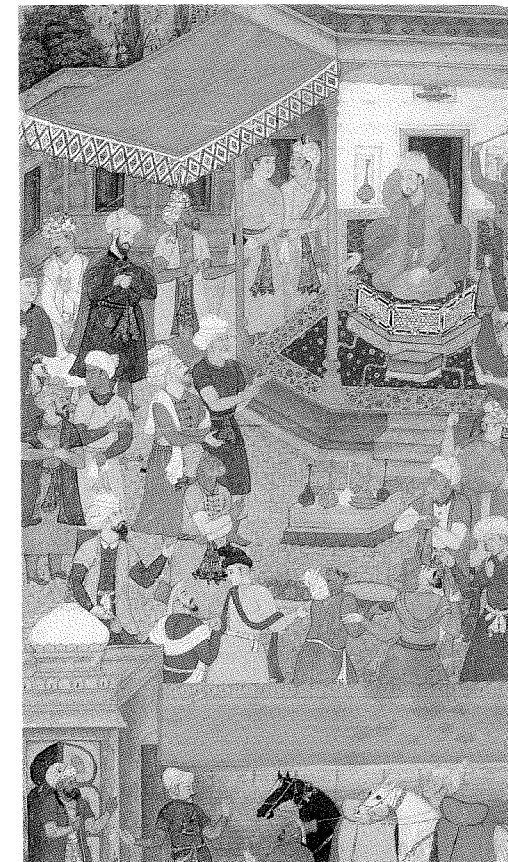


80

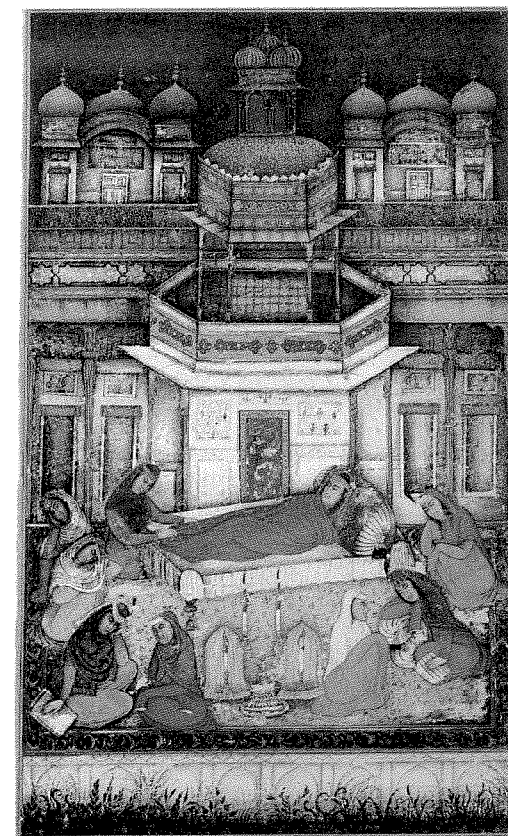
makes it hard to believe that 1015 should be interpreted according to the Hijri system as A.D.1606-7. Possibly it should be read according to the solar calendar, rarely used yet translating as A.D.1636. This date accords well with the style and may therefore be acceptable in preference to the c.1650 dating of the series hitherto.

In addition to the five Beatty Library illustrations a few are known in other collections: India Office Library (Falk and Archer, *Indian Miniatures in the India Office Library*, London, 1981, no.90); San Diego Museum of Art (E.Binney, *Indian Miniature Painting. The Mughal and Deccani schools*, Portland, 1973, no.63); the St.Petersburg Muraqqa (A.Ivanova et al, *Albom indijskihi persidskih miniatur*, Moscow, 1962, pl.11); and the St.Louis Museum. See also L.Y.Leach, 'Painting in Kashmir from 1600 to 1650', *Facets of Indian Art*, London, 1986, 124-131.

£4,000-6,000



81



82



A LEAF FROM A ROYAL MUGHAL ALBUM OF SHAH JAHAN WITH A PORTRAIT BY RAM DAS

83†

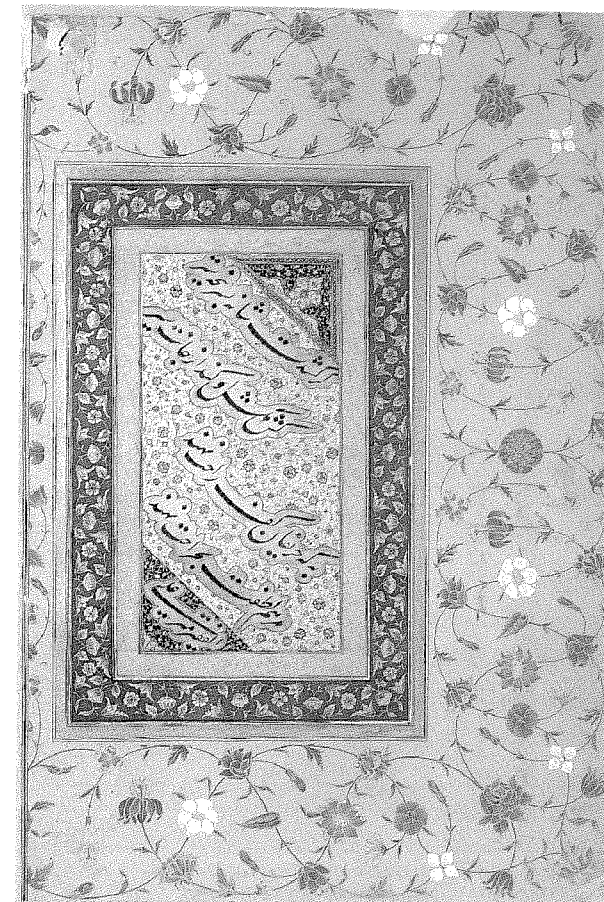
An illuminated album leaf with a portrait of Mahdi Quli Khan standing in court costume in a landscape, identified and attributed in Shah Jahan's hand and set within a border with further related portraits of courtiers; the reverse with a page of sixteenth-century calligraphy by Mir 'Ali set within a floral border. The portrait by Ram Das, Mughal, c.1655

the miniature finely executed in colours and gold, a vertical cartouche reserved from the green of the sky contains a Persian inscription in the hand of the emperor Shah Jahan identifying Mahdi Quli Khan who came over to the Mughals at the fortress of Bust (see below) and naming the artist Ram Das, inner pink and blue borders with floral arabesques in gold, outer margin with portraits of seven courtiers, three standing bearing dishes and four seated with presentation daggers and other gifts, the uncoloured background paper of the margin decorated with gold flowers, the reverse with two couplets of verse in nasta'liq signed by the calligrapher Mir 'Ali, the background and corners illuminated in colours and gold, within pink and blue borders decorated with gold floral arabesques, outer margin with a bold scrolling floral arabesque design in colours and gold on an uncoloured background, with guard strip intact. Miniature 197 by 112mm., decorated page 381 by 251mm., including guard strip 381 by 274mm., calligraphy 165 by 83mm.

This is an important leaf from one of the greatest Mughal royal albums and of historical significance in the political associations of the subject, Mahdi Quli Khan.

PROVENANCE

1. The portrait was painted circa 1653-55 by Ram Das, soon after Mahdi Quli Khan defected to the Mughal cause in 1653.
2. Inscribed by the emperor Shah Jahan (reigned 1628-1657) and included in his royal album, now referred to as the 'Late Shah Jahan Album' (Beach, pp.71-77), assembled towards the end of his reign circa 1655.
3. The album would have remained in the royal Mughal library until Nadir Shah's sack of Delhi in 1739 when it entered the Iranian imperial collection.
4. In 1909 was brought to Paris, apparently via Russia, at which time it contained about a hundred leaves which were 'at once absorbed by the collectors' (Martin, I, p.85; for the most recently published list of known pages of the album see Leach, I, p.427).
5. Formerly in the Hagop Kevorkian Collection, sold in these rooms 23rd April 1979, lot 126.



83 (reverse)

MAHDI QULI KHAN

Mahdi Quli Sultan (later titled Khan) was an officer of Shah Abbas II of Persia, by whom he was posted to the Qandahar region where he became governor of the fortress of Bust. There, in May-June 1653, his forces were assaulted by the Mughal army and he was forced to surrender to Rustam Khan (whose portrait was also in this album, Leach, I, pp.435-438) and offer his allegiance to the Mughals as recounted in the *Shah Jahan Nama*: 'Accordingly, on the 4th Rajab 1063 (31st May 1653), Rustam Khan and his comrades arrived outside the fortress...and the flames of war blazed high on both sides by the discharge of cannon, artillery pieces and matchlocks. When the heavy gun came up from the rear, the Bust governor Mahdi Quli Sultan realized that the fortifications could not withstand its fire. Therefore, on the 10th day of the siege (9 June 1653), he resigned his post and sued for mercy. After procuring a written agreement, Mahdi Quli proceeded to an interview with Rustam Khan Bahadur accompanied by others of the Bust garrison' (Begley and Desai, p.486; see also Saksena, p.233)

continued

By September of 1653 Mahdi Quli Sultan was in Delhi, where he was received graciously by Shah Jahan: 'On the 5th of Zi'l-Qa'da 1063 (27 September 1653) Mahdi Quli Sultan, who previous to his arrival at court had been favoured with a *mansab* of 1,500 and the title of Khan, now had the good fortune of paying his respects. Moreover, his utmost hopes were realized by the gift of a robe of honor, a jeweled dagger and turban ornament, and 10,000 rupees in addition to the same sum that he had already received at Qandahar' (Begley and Desai, p.490).

As regards the present album page, the knowledge of Mahdi Quli Khan's newly elevated position and the gifts made to him by the emperor were evidently uppermost in the minds of those who assembled the album. The figures seated at the top and bottom of the outer margin are in charge of, even gesturing towards, precious items recently given to this illustrious turncoat: jewelled daggers, a sword, turban ornaments and pearls. Indeed, Mahdi Quli Khan is probably depicted wearing the very robe of honour and turban ornament given him by Shah Jahan on 27th September, 1653. This reflection of the central portrait subject by the artist who painted the border is a distinctive feature of Shah Jahan's later album pages.

THE ARTIST

From the surviving miniatures by Ram Das we know that he was employed by Shah Jahan for both portraiture and manuscript illustration. He signed the illustration on folio 48 verso of the *Padshahnama* (*Shah Jahan Nama*) manuscript now in the collection of Her Majesty the Queen, Windsor Castle (Beach, p.78; Begley and Desai). In addition to the present portrait he also painted a portrait of Shah Nawaz Khan, executed in very similar fashion, with the same style of cartouche containing Shah Jahan's inscription (sold in these rooms, 1st July 1969, lot 110, now in the San Diego Museum of Art, Binney, no.62). Despite former opinion, it seems unlikely that Ram Das could be the same artist as one of the same name who worked in Akbar's atelier, illustrating manuscripts as early as the 1580s (Beach 1981 as indexed; Verma, pp.336-338).

THE CALLIGRAPHER

The calligrapher Mir 'Ali, a sample of whose writing is on the reverse of this album leaf, was one of the great practitioners of the art of *nasta'liq* calligraphy. He was born towards the end of the fifteenth century at Herat. There he followed the example of the great calligrapher Sultan 'Ali al-Mashhadi on whose work he modelled his hand. After the death of the patron Sultan Husayn Bayqara, Herat went through unsettled times. About 1530 Mir 'Ali was taken, along with other calligraphers and painters, to Bukhara and into the employment of the Uzbek ruler 'Ubaydullah Khan. It is from his Bukhara period that Mir 'Ali's calligraphies in Shah Jahan's album must date. His calligraphy was greatly admired by the Mughal emperors and his works were avidly collected by them. An account of the life of Mir 'Ali, and discussion of the predominance of his calligraphy in Mughal albums, is given by Schimmel in Welch, 1987, pp.32-36.

LITERATURE

Pages from Shah Jahan's late album are today dispersed in various public and private collections and are illustrated in many books on Indian painting, some of which are among the following: M.C.Beach, *The Grand Mogul*, Williamstown, 1978; M.C.Beach, *The Imperial Image*, Washington, 1981; W.E.Begley and Z.A.Desai trs., *The Shah Jahan Nama*, Delhi, 1990.

E.Binney, *Indian Miniature Painting. The Mughal and Deccani schools*, Portland, 1973.

L.Y.Leach, *Mughal and other Indian Paintings from the Chester Beatty Library*, 2 vol., London, 1995.

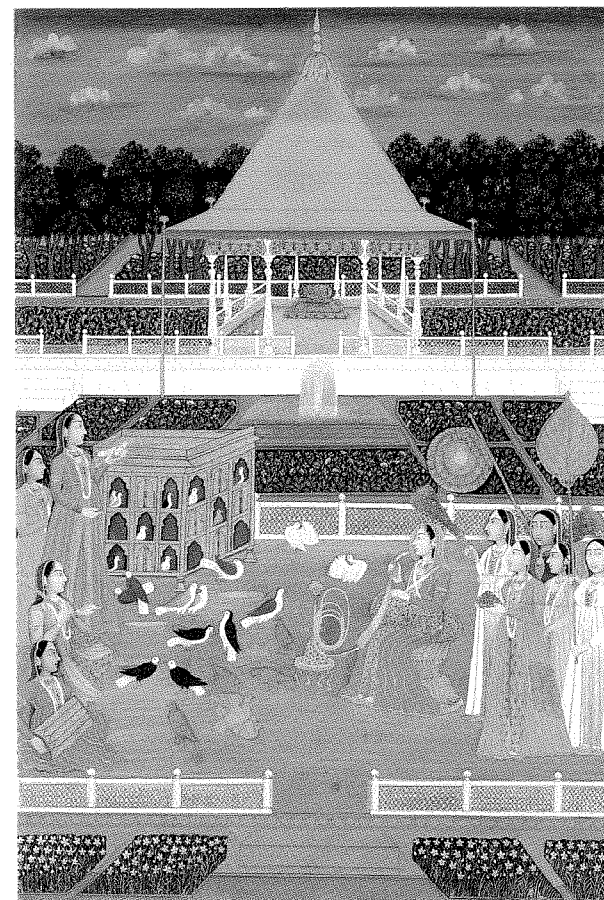
F.R.Martin, *The Miniature Painting and Painters of Persia, India and Turkey*, London, 1912.

B.P.Saksena, *History of Shah Jahan of Delhi*, Allahabad, 1958.

S.P.Verma, *Mughal Painters and their Work*, Delhi, 1994.

S.C.Welch, A.Schimmel, M.L.Swietochowski and W.M.Thackston, *The Emperor's Album*, New York (Metropolitan Museum of Art), 1987.

£30,000-40,000



84

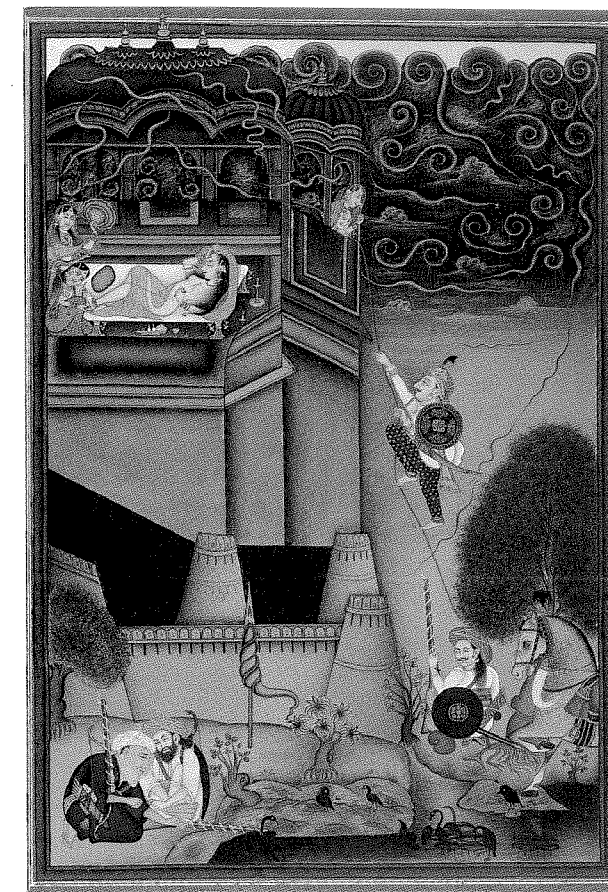
84

A princess and her ladies tending pigeons on a garden terrace, the princess smoking a hookah as some of the birds emerge from a golden dovecote, musicians performing. Oudh, late 18th century

gouache with gold, on an album page with gold-decorated borders, framed, Persian description from cover-paper preserved on back of frame, 335 by 230mm.

The keeping and breeding of pigeons was a popular courtly pastime in Mughal India from the sixteenth century onwards. The Mughal chronicler Abu'l-Fazl described the numerous breeds of pigeon kept at the Mughal court, and how the emperor Akbar himself delighted in the sport of flying pigeons: 'the amusement which His Majesty derives from the tumbling and flying of pigeons reminds of the ecstasy and transport of enthusiastic dervishes' (Abu'l-Fazl, *The Ain-i Akbari*, H.Blochmann trs., Calcutta, 1873-94, I, pp.310-315).

£2,500-3,500



85

85

An elopement at night where a princely lover climbs to the upper window of a fortified palace to rendezvous with his mistress who lies waiting. Kotah, mid-nineteenth century

gouache with gold, green and red borders, framed, 315 by 210mm.

This is an elaborated version of the eighteenth-century elopement scenes from Bundi and Kotah, an example from the collection of the British Rail Pension Fund was sold in these rooms 26th April 1994, lot 14.

£1,500-2,500

86

Khwaja Umar, the master spy and friend of Hamza, escaping at night from the camp of the European infidel Murzuq, aided by the traitor Zankava. Mughal, c.1570

gouache with gold on cotton, the numerals 2 and 6 inscribed in Persian on red tent wall in foreground, mounted as an album leaf with paper margins ruled in black and colours and an outer gold-sprinkled border, inscribed in lower border with caption in nasta'liq (mostly trimmed away), applied label at left margin inscribed in blue 'Maj.Fitzroy', some areas of retouching including figures and adjacent areas; verso with 19 lines of text in elegant nasta'liq script in black, on paper laid onto the cotton, the paper broadly splashed with gold prior to the writing of the text, in good condition but for slight smudging, orange and pale blue inner margins, outer gold-sprinkled borders with traces of blue marbling, catchword in lower left corner, in a nineteenth-century double-sided frame (framer's pencil notes in lower margin of verso), 680 by 518mm., text 695 by 528mm., leaf 740 by 575mm.

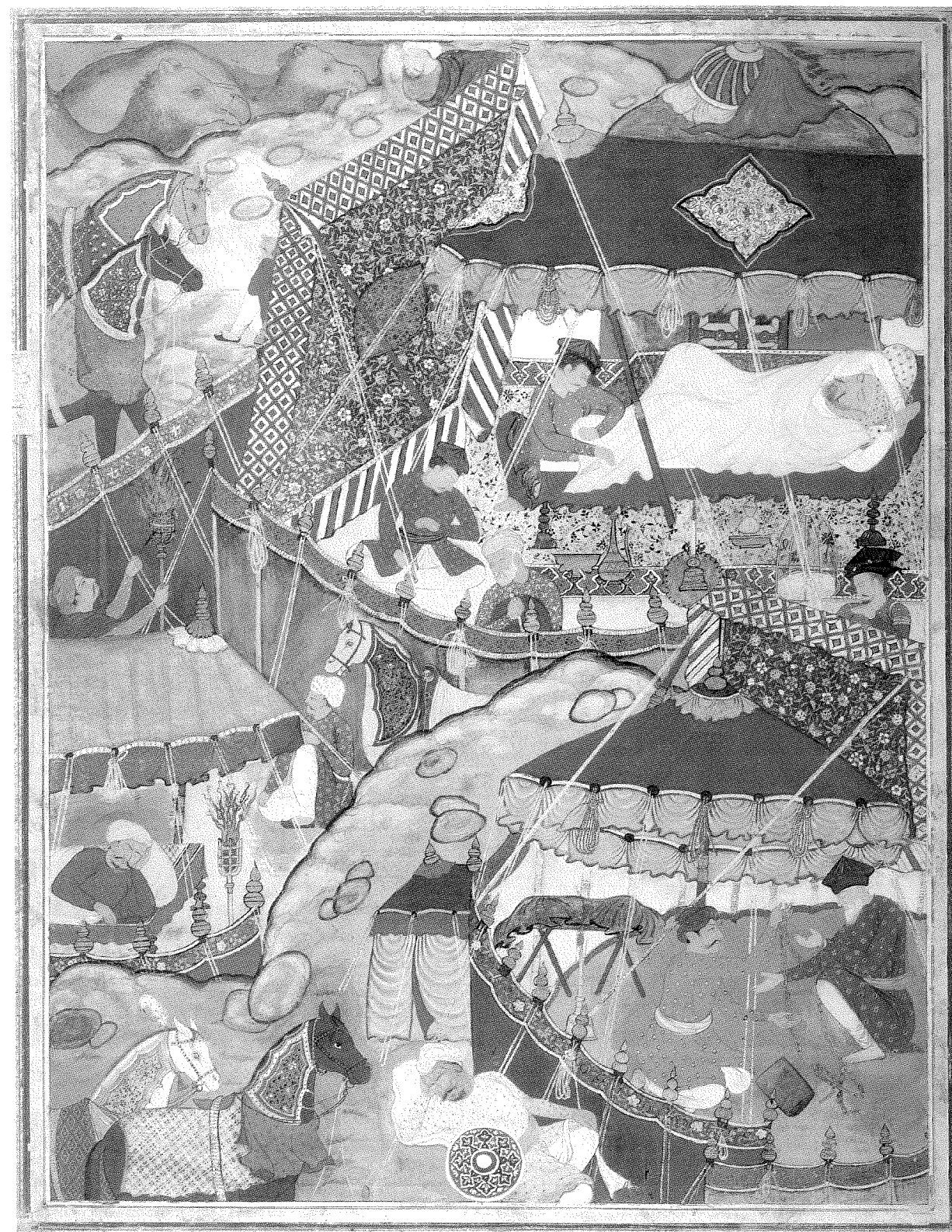
A LEAF FROM THE VAST QISSA-I AMIR HAMZA OR HAMZA NAMA, PAINTED FOR THE EMPEROR AKBAR THE GREAT, who inherited the Mughal throne at the age of 13 in 1556 and in a reign of nearly fifty years conquered Rajasthan (1558), Mewar (1568), Gujarat (1573), Bengal (1576), Kashmir (1586), Southern Sind (1590), Orissa (1592), Baluchistan and Makran (1594) and Berar (1596), finally conquering Ahmadnagar in the Deccan in 1600. He died in 1605, leaving to his son Jahangir a vast royal empire of breathtaking splendour and culture.

Akbar was a supreme patron of the arts, architecture, philosophy, literature, music and multi-cultural religion. The commissioning of the *Hamza Nama* was the first great artistic undertaking of his reign. The *Hamza Nama* is the principle cornerstone of early Mughal painting and one of the most innovative of all oriental manuscripts. Its enormous size and startling compositions were quite without precedent and were never attempted again. The manuscript is a romance of the mythical adventures of Amir Hamza, the uncle of the Prophet Muhammad, who is transformed by the tale into a chivalric hero who travels the world fighting infidels and dragons. Although the legends of the Amir Hamza go back at least to the eleventh century, Akbar's *Hamza Nama* represents a unique form of the text, derived as it was from an oral tradition. In this version it was possibly never finished and remains unpublished. Work on the manuscript had almost certainly begun by 1564, since the chronicler Abu'l-Fazl describes parts of

the text being read out to Akbar during an elephant hunt near Narwar in that year (Abu'l-Fazl, 1907-39, II, p.343). The *Hamza Nama* is said to have taken fifteen years to complete. It was described as being in twelve vast unsewn volumes, painted on cotton, with a total of some fourteen hundred paintings with text on their versos, probably (though scholarly opinion is divided on this point) so that they could be held up by the court reader before Akbar and recited from the back. Fifty artists are said to have worked on its illustrations. Akbar's father Humayun had summoned to India the greatest book illuminators of Persia, including Mir Sayyid 'Ali and 'Abd al-Samad, who had both worked on the *Shahnama* of Shah Tahmasp (the 'Houghton Shanama', of which four leaves were sold in these rooms, 23 April this year, lots 11-14), and both artists were employed to supervise the *Hamza Nama* project. Mir Sayyid 'Ali was in turn succeeded as director of the work by 'Abd al-Samad (later master of the imperial mint).

The *Hamza Nama* was a very personal commission from the emperor and was one which he followed extremely closely. The chronicler Abu'l-Fazl describes how each week the superintendents (*daroghas*) and clerks (*bitikchis*) would bring to Akbar the paintings completed and that the emperor would reward and increase the artists' salaries according to the work shown to him (Abu'l-Fazl, 1877, I, p.113). "The *Hamza Nama*, profoundly impressed the young Akbar... It is in fact probable that the story gave him a loose model for plans he was already starting to formulate about imperial acquisition. Throughout his life Akbar thought in sweeping terms, and the fictitious adventures of Hamza, who supposedly conquered far-flung territories populated by unbelievers, provided a mythical prototype for accession on a vast scale ... The *Hamza Nama* seems to have been both an inspiration for Akbar's ambition and a record of its dynamism" (Leach, 1995, pp.17-18). "This was indeed a worthy project for a heroic ruler with an inventive mind" (Pal, 1993, p.175). "When we read in Bada'oni that... Akbar had his audience chambers decorated with stuffs, including... 'incomparable paintings', it might well be that some of the *Hamza* illustrations were displayed" (Barrett and Gray, p.78). The *Hamza Nama* was like no other manuscript ever seen before, and it had a profound effect on Akbar's contemporaries. "Verily" (wrote Mir Ala al-Daula Qazwini) "it is a book the like of which no connoisseur has ever seen since the azure sheets of the heavens were decorated with brilliant stars" (Chandra, p.180).

continued



Stylistically the *Hamza Nama* already shows the extraordinary fusion of Indian and Persian art which came to characterise Mughal art for two centuries, with influences from Europe and the Far East. These form a graphic reflection of Akbar's own fascination with the civilisations of all nations, and the *Hamza Nama* has been described as the quintessential Indian work of art in its seizing and adapting the best from all cultures. "The style of the *Hamza Nama* is broadly Iranian... Yet the Indian architectural details... are immediately striking. Broad swathes of brilliant crimson sometimes cut across the composition, a feature of indigenous traditions translated into the new style. The vibrancy of the paintings ... gives them a character all of their own. The liveliness of the scenes compensates for the sometimes crudely applied paint, which contrasts with the delicacy and precision of the arabesque and geometric decoration on walls and floors, textiles and armour" (Guy and Swallow, pp.67-9). "The *Hamza* pages... startle us with Dionysiac turbulence, broad handling, and strident expressive colour" (Welch, 1963, p.24). "Their surging vitality, dramatic impact, and detailed handling underscore Akbar's pre-eminence as a patron. Like his empire, they represent a new synthesis of elements from far and wide" (Welch, 1985, p.151). "The scenes abound with adventure and drama ... in a smoky palette of colours which was to characterise painting for Akbar almost till the end of his reign. The effect is often brilliant, ... combining Persian compositions with the dark jungly painting of pre-Islamic India" (Rogers, p.45).

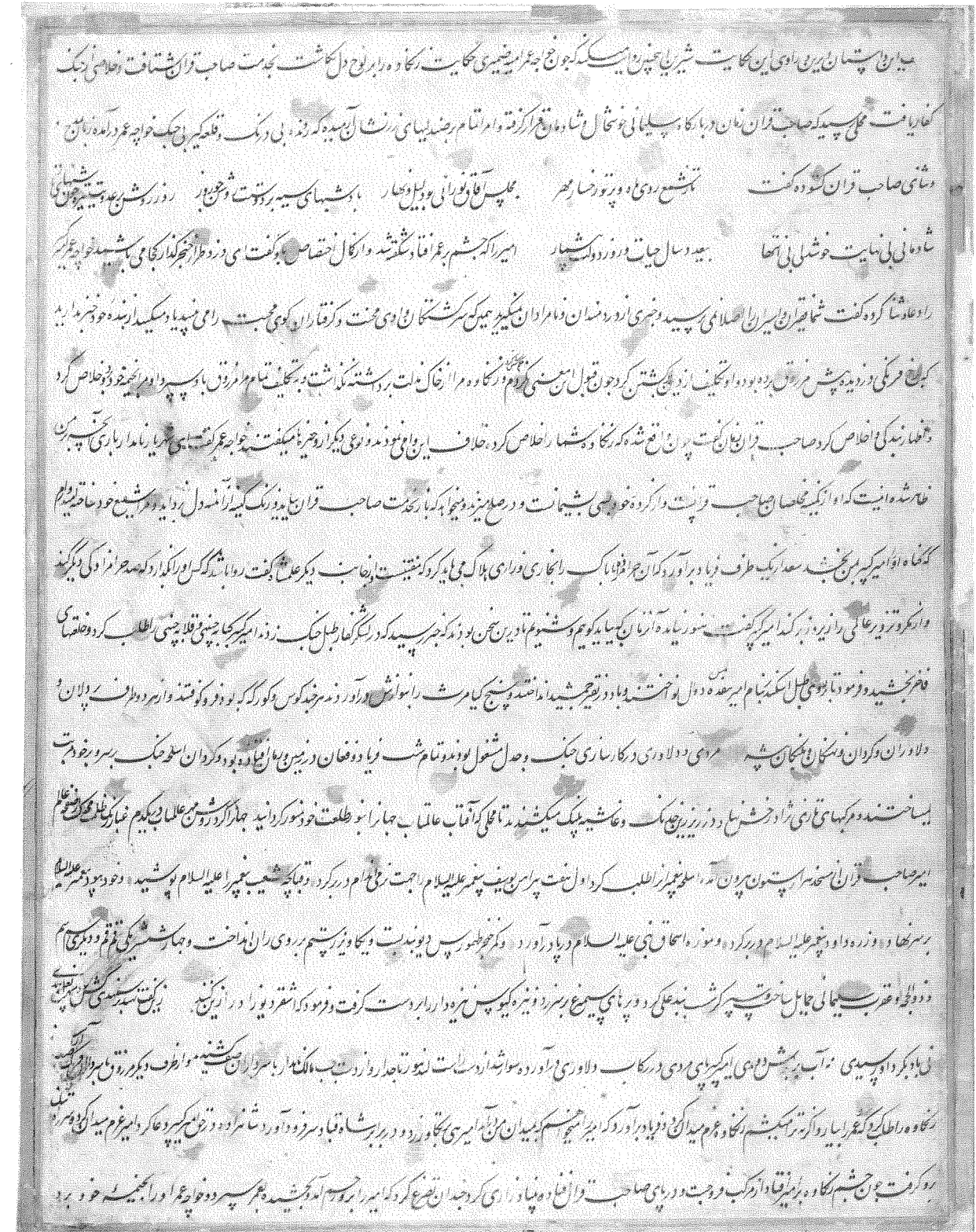
The present leaf is complete, preserving intact the text on its verso. From this we learn the story shown here. The incident is set at night in the camp of the infidel Murzuq (Marzuk Shah, king of the 'Franks'), who is shown stretched out sleeping in his tent at the upper right. His attendants wear European caps, to represent the fact that Murzuq is presumably Christian. Murzuq has captured Khwaja Umar (literally 'Master Umar'), the closest companion of Hamza and his master spy, and has condemned him to death. During the night, however, his guard, Zankava, strikes a deal with the prisoner, and offers to set him free if he will return to the emperor to intercede on Zankava's behalf and ask for forgiveness. This is taking place at the lower right, where Zankava removes the gold chains from the arms of Umar. In the event, Khwaja Umar does indeed reach his own camp, and while the emperor's companions are wondering if this is a trick, the drums of war are heard from Murzuq's encampment. Murzuq wakes up and demands that Zankava should hand over the prisoner on pain of death. Zankava himself then flees to the emperor's camp and throws himself at the emperor's mercy.

The scene here is set in the desert at night as indicated by the two flaring torches. Camels peer over the distant hills. Most of the camp is asleep and still. Murzuq's ornamental tent-enclosure is set with decorated and illuminated canopies and around him are the trappings of wealth - a golden candlestick, wine-flask and bowl, and a silver lamp-holder. An attendant at the entrance to Murzuq's tent is tending a torch, but no-one notices the furtive conversation of Zankava and his prisoner crouched in their own tent in the foreground. On a stool are clothes for the projected journey, and horses are standing ready for his escape. The details of the tents and military equipment convey a vivid image of an army encampment from the age of Akbar himself. Two comparable camp *Hamza Nama* scenes are in the Museum of Art and Industry, Vienna (*Hamza-Nama*, I, 1974, nos.37 and 49).

The *Hamza Nama* is described in every major book on Indian and Mughal art. "There is nothing quite like the *Hamza Nama* in the entire history of Indian painting; certainly nothing else in Mughal painting matches it either in scale or energy... easily the most ambitious of imperial painting projects" (Goswamy and Fischer, pp.36 and 194). "In the grandeur of its conception, the dynamic forcefulness of its composition, the unbounded energy of its sweeping outlines and the expressiveness of its dramatic tension, the *Hamza Nama* paintings remain truly unmatched... The creation of the *Hamza Nama* can only be compared with a musical extravaganza" (Pal 1983, pp.34 and 15). "It was an enterprise unparalleled in magnitude by painters of the Islamic world" (Leach, 1995, p.18). "The *Hamza Nama* is unquestionably one of the most remarkable manuscripts ever commissioned by a Muslim ruler; it can even be said that it has no true parallel anywhere" (Grube, p.252).

The *Hamza Nama* was described as being in the library of Akbar at the end of his life, and it was inherited by Jahangir (1605-1628) and Shah Jahan (1628-1659). It probably remained intact in the royal palace at Delhi until the Mughal collections were looted during Nadir Shah's sack of the city in 1739 when many leaves of the book were taken back to Persia and almost all faces depicted in the *Hamza Nama* were deliberately smudged. Other leaves from the great book remained in the ruined palace of Delhi, which was sacked by Ahmad Shah Adbali in 1757 and captured by the British in 1803 and 1857. Some remaining leaves of the *Hamza Nama* were evidently still in India, and some were found in the late nineteenth century covering the windows of a tea shop in Kashmir (Clarke, p.ii). Of the fourteen hundred paintings said to have been made, about a hundred and fifty are still extant, mostly in the Austrian Museum of Art and Industry in Vienna

continued



(Gluck, 1925, and *Hamza-Nama*, 1974) and in the Victoria and Albert Museum (*Hamza-Nama*, 1982). Others are divided among the Chester Beatty Library, the Fogg Art Museum, the Metropolitan Museum of Art, New York, the Brooklyn Museum, and elsewhere. Many are more-or-less defaced; some are only fragments of pages. The last two leaves sold at auction were in these rooms, 15 April 1985, lot 478, and at Christie's in New York, 3 October 1990, lot 28. The present leaf was acquired in the nineteenth century by a Maj. Fitzroy, who served in the British army in India, and it bears his name written in blue on the label at the left of the picture.

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J.P. Losty, *The Art of the Book in India*, 1982,

A. Okada, *Imperial Mughal Painters*, 1992,

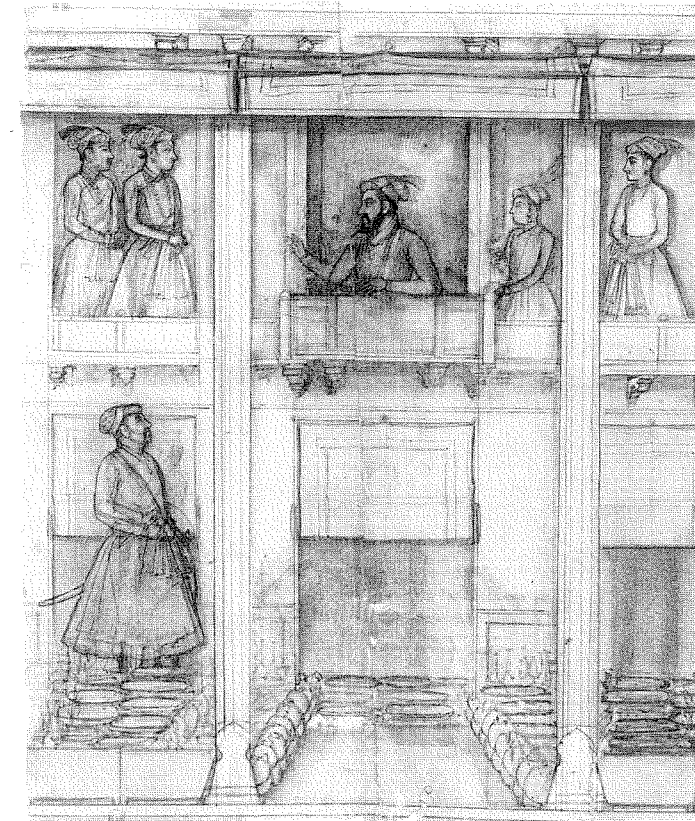
P. Pal, *Indian Painting*, Los Angeles County Museum of Art, 1993,

P. Pal, *Court Paintings of India*, 1983,

J.M. Rogers, *Mughal Miniatures*, 1993,

S.C. Welch, *The Art of Mughal India*, 1963,

S.C. Welch, *India, Art and Culture, 1300-1900*, 1985, £30,000-50,000



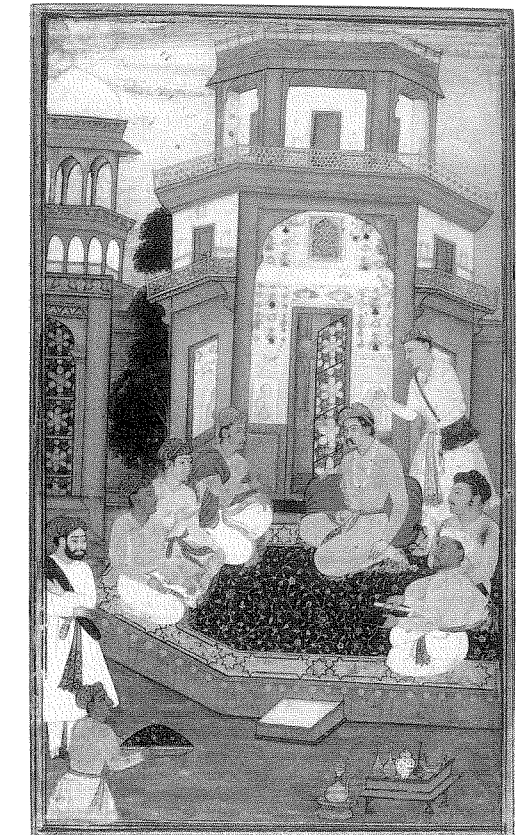
87

87
Shah Jahan at the jharoka of the Hall of Public Audience with his four sons Dara Shikoh, Sultan Shuja', Aurangzeb and Murad Bakhsh, the minister Asaf Khan standing beneath. Mughal, c.1635

drawing on paper with touches of pink, central tear repaired, in mount, 183 by 157mm.

The subject of this drawing, judging from the age of the princes as depicted, must date from about the time of Dara Shikoh's marriage in 1633. It could well be a preparatory drawing for a projected scene for a history of Shah Jahan's reign. Comparison can be made with the completed scenes as found in the Windsor Castle *Padshah Nama* manuscript (W.E.Begley and Z.A.Desai, *The Shah Jahan Nama of Inayat Khan*, Delhi, 1990). For other preparatory drawings of this type see E.Binney, *Indian Miniature Painting. The Mughal and Deccani Schools*, Portland, 1973, no.64; S.Gahlin, *The Courts of India* (Fondation Custodia), Paris, 1991, pl.33.

£1,000-1,200



88

88
A prince in discussion with learned companions before a pavilion, court servants attending and bringing food. Mughal, c.1600

gouache with gold, slight retouching, perhaps originally an illustration to a poetical manuscript, mounted with gold-decorated border, card mount, 205 by 115mm.

£1,000-1,500